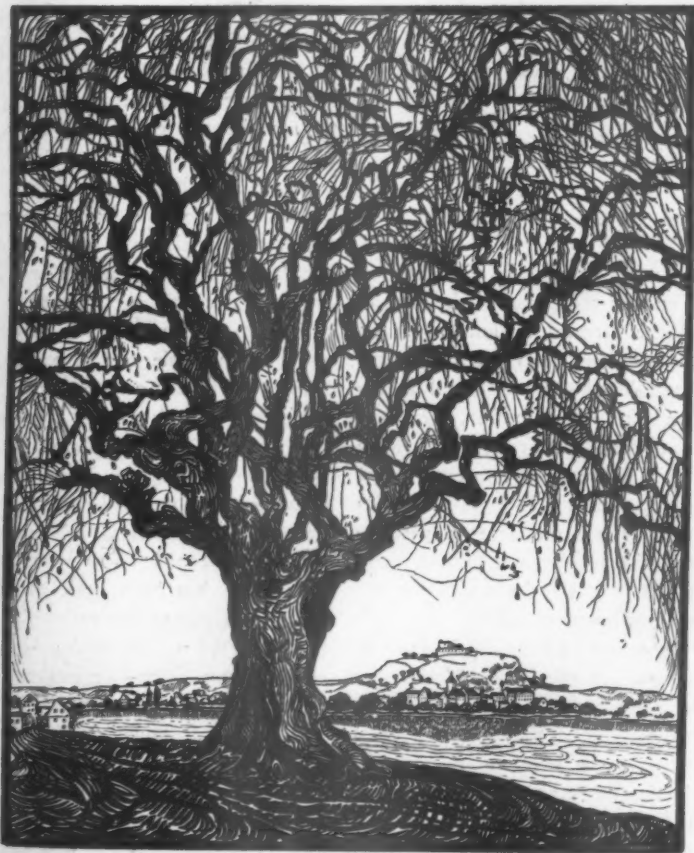


# BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER - NINETEEN NINETEEN



THE OLD WATCHMAN—WOOD ENGRAVING BY J. G. VELDHEER  
EXHIBITION OF CONTEMPORARY DUTCH GRAPHIC ART

VOLUME THIRTEEN

NUMBER SIX



CLAY MORTUARY FIGURE, CHINESE, T'ANG DYNASTY. LENT BY SAMUEL A. MARK

### ART AND THE LAYMAN

**I**N the midst of a world of beauty, of the endless procession of the seasons and the pageant of human fervor and human energy, the layman lives and moves and has his being. And in his midst and from his number, now and then the poet and the artist, feeling these things not more strongly but rather more singly than the layman, come into existence. These are here to perceive and to invite the layman to look more closely into the beauties which are the common possession of all.

In the course of time the business of looking out for the beauty, looking in for the significance, and looking about for the mystery of things, the business of inviting those who are chiefly concerned with other responsibilities in the world's work to pause and make holiday and consider for a moment what order and loveliness there is on every hand—

in the course of time this perfectly normal and common and essential business, which we call art, becomes a more self-conscious and highbrow affair, becomes a cult, and at this moment some painter of pictures, dipping his pen in the writing-ink (where it has no business to be), indites a few lines to the effect that "Art is not for the common man," that "Art," with a thoroughly capital A, "seeks the Artist alone." Now so far as this painter is concerned (if he has really hit upon the truth regarding his own work, and if what he paints has really graduated from the service of the world at large), he may as well betake himself to some secluded corner of his choice and there weave his little webs for his own pleasure, letting them catch the dewdrops when the sun is down and vanish altogether when it shines again. For so far as we are concerned, he need detain us no longer with his harmless and pleasant little vice of painting. It is now wholly his own pastime.

But the layman goes on forever. He sees the little web, perchance reads the little lines, yields, no doubt, a sigh to both, and goes on his healthy, necessary way, saying as he goes, "I know nothing about Art, but I know what I like." The fence has been built around the artist, precisely as the artist planned it, and the layman, still seeking—only half-consciously perhaps—devises new lenses for peering into the mystery and order and beauty of things, and evolves cabarets and movies and women's fashions and other incipient and primitive and sometimes vulgar art forms, which in due time will develop, first into more perfect things, then into cults, and finally

become superior to the human race for which they were intended and so dry up and blow away, yielding to still newer forms of weightier substance. Whatever he may call it, the layman will have his art. So tremendous is his passion for it that no wall, no fence, no tariff on ideas will deprive him of it.

But happily the treacherous writing-pen of the philosophizing painter may not have traced the narrow and difficult path of truth to its very length. It sometimes happens that the thing he has painted is deeper than the soil and more vital than the thing which crawls across its surface; it may happen that in a performance whose chief aspect to his consciousness was technical, he was the instrument of a human impulse so wide and fundamental that his egotistic modesty permitted it to spill unperceived upon his canvas. Then the joke is upon the artist. For the world, moving in its own good time into possession of the thing he has created, he being no longer present to dispute the matter, fixes its own value and makes its own interpretation. The universal work of art is after all not only *for* the people, but, in the last analysis, *of* the people, and *by* the people, and in its creation the artist, like the paint and brushes, has been merely a necessary incident. The world knows, and at its leisure the world will tell, what the picture means.

And this is half the tale.

The layman has an easy scorn. The earth and the air and the life of his environment are showering him with more of the riches of experience than he can possibly pick up. The performance goes on for three hundred and sixty-five



CLAY MORTUARY FIGURE, CHINESE, T'ANG DYNASTY. LENT BY SAMUEL A. MARX

or more days in every year. Why should he go out of his way to see beauty or significance or mystery in things while "the flavor lasts"? He says, "I know nothing about art—I know only what I like."

But if he knows nothing about art, he of course doesn't know what he likes. He has never taken the trouble to find out. He is like the man who did not know whether he could play the violin because he had never tried. For music, literature, architecture, sculpture, and painting are only art when they have discovered some ultimate human longing and ministered to it. If he is in the condition he describes, it only remains for him to cultivate a thick skin of egotism around his large innocence, and he insures himself against every fresh sensation, every pleasure that is not already old.

But art goes on forever. Beauty lies close to the surface of the great world,

and art flows like a mighty spring. It is there if you want it; it is there in any case. It takes the sensations which make up life, filters and clarifies them, and is the epitome of them. Such is the thing the layman misses if he knows too little about art and too much about what he likes. As in the case of the artist, the moment he isolates himself his own joke is upon him. The truth comes into its own, and the referendum of a world of other laymen will go on electing its Giotto's and Rembrandts to immortality—if not today, then tomorrow or another time.

For happily the layman will have his art. His half-sophisticated egotism is a phase. He scents the finer thing, or it may hunt him out. But if he is to possess it as a tangible delight it is likely to cost an effort. Have it as you will, the enjoyment of art at this moment of our civilization does for the most part involve preparation. Society has outgrown the simplicity and penetration of primitive peoples and has not yet achieved the simplicity and breadth of advanced ones. In order to do a wholly normal thing like yielding to the beautiful, we must be at some pains to get ourselves into a normal position as a beginning. We must know nature better than most of us do, or we are in danger of condemning as unreal the finest representations of her subtler moods; we must know art better than most of us do, or half of nature's own clever loveliness may be an undiscovered mine. We must move toward nature, and toward art as


well, with a greater trustfulness in the things which are to be revealed to us.

Only without self-consciousness and without cult do we come into the stratum of the cognoscenti. Not with a great bulk of knowledge and information, but with an unencumbered vision; not with a supernormal habit of analysis but with fearlessness for what our eyes may see; not because we have read books in dusty libraries, but because we have consented like children to the sunshine and the rain, have we come to be of the elect. Only of these may it be written that "art is for the elect alone."

#### COMING EXHIBITIONS

FOR four days in September—from September 15 to 19, inclusive—a collection of American-made textiles and fabrics will be exhibited in Gunsaulus Hall by the Central States Division of the Art Alliance of America and the Fashion Art League. At the joint luncheon to be given on September 17 Mr. M. D. C. Crawford, of New York, will be the principal speaker. Other speakers, of whom there will be several, have not yet been announced.

From October 7 to 26, inclusive, the Eighteenth Annual Exhibition of Applied Arts and the Twenty-seventh Annual Exhibition by the Chicago Ceramic Art Association will be held. During this period also paintings by the late Henry Golden Dearth will be shown. Mr. Dearth, a member of the National

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THE ARGONAUTS—BAS-RELIEF BY ALICE WHITE  
AWARDED THE WILLIAM M. R. FRENCH SCHOLARSHIP

Academy, was a regular contributor to American exhibitions, winner of numerous prizes and medals, and is represented in many important public and private collections of the United States. His painting "Virgin and Child" is in the Friends of American Art Collection.

In November a collection of books which were published in Chicago will be exhibited in Gunsaulus Hall by the Caxton Club, and wood engravings by Timothy Cole will be shown in the Print

Room. From November 6 to December 10, inclusive, the Thirty-second Annual Exhibition of American Oil Paintings and Sculpture will be on view. The names of the jury and other notes about the exhibition will be published later.

December brings an exhibition destined to make a wide appeal: toys made in America, to be shown in Gunsaulus Hall under the auspices of the Art Alliance, Central States Division, and the Art Institute. On December 16 it

is planned to install four exhibitions: paintings, sketches, and drawings by Lieutenant Jean Julien Lemordant, Breton painter; paintings by Bryson Burroughs, Oliver Dennett Grover, and Abel Pann, of Philadelphia.

The Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity is scheduled for the period January 29 to March 3, 1920. A tentative list of coming exhibitions will be found on page 94.

### THE EXTENSION DEPARTMENT AND THE "OWN YOUR HOME" CAMPAIGNS

**I**N the April issue of the BULLETIN announcement was made of the "Better Homes Institute" inaugurated by the Extension Department of the Art Institute. Shortly thereafter the Department received a letter from Paul C. Murphy, of the Division of Public Works and Construction Development in the United States Department of Labor, which, after acknowledging the importance of beauty in material surroundings in its influence on the life of people, gives the following commendation:

"What the Extension Department of the Chicago Art Institute is attempting to do is a laudable effort which should commend itself to the attention of every city which wishes to see its citizens comfortably placed in homes where good taste in interior arrangement and furnishing means intelligent choice and not extravagant expenditure; where the outward treatment of lawn and garden forms a fitting frame for the building its occupants really call 'home.' It should have the earnest coöperation of large employers of labor who wish to see their workmen contented and satisfied, with advantages which are the common possession of every man and woman of good taste. It should have prime con-

sideration from cities which plan to conduct Own Your Own Home campaigns, and it gives this Own Your Own Home Section of the U. S. Department of Labor much pleasure to commend your work to Own Your Own Home Committees and similar organizations having the welfare of their community at heart."

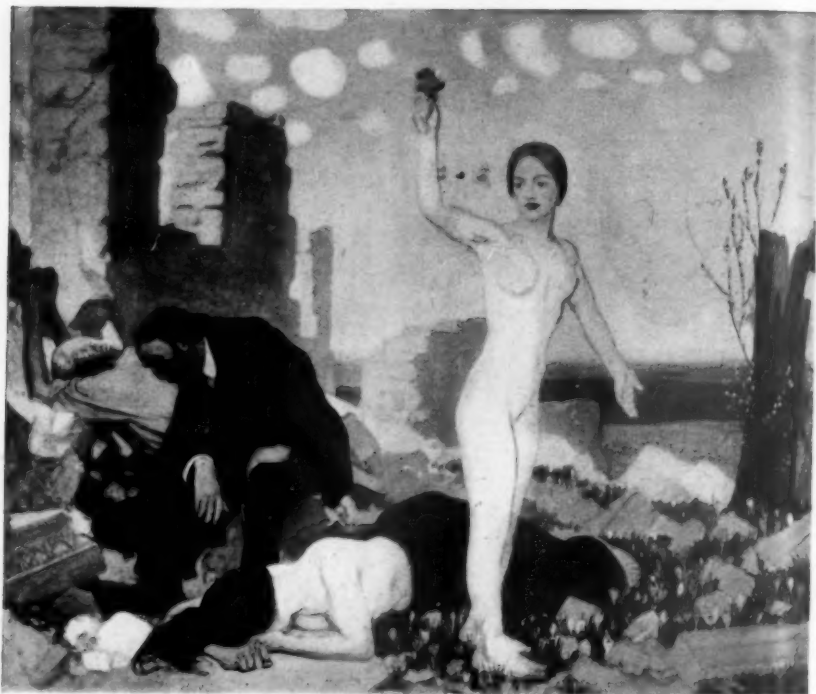
On July 17 a meeting attended by representatives of more than fifty business organizations and associations engaged in the building and allied trades was held in New York to elect a permanent committee for conducting an "Own Your Home" campaign. This is to culminate in an exposition, to be held at the 71st Regiment Armory September 6-13, comprising exhibits of everything that concerns the financing, building, and furnishing of a modern home. The U. S. government has emphasized the importance of propagating the "Own Your Home" doctrine in the work of reconstruction, and the housing situation, particularly in cities, has become so critical that effective means are being sought to bring the idea to public attention.

Ross Crane, head of the Extension Department, has been invited to stage one of his "Better Homes Institutes" at the New York exposition, but a conflicting engagement will prevent his





THE VIRGIN SEATED IN A COURTYARD—BY MARTIN SCHONGAUER  
ENGRAVINGS BY OLD MASTERS LENT BY MR. AND MRS. POTTER PALMER



RENAISSANCE—BY GEORGE CLAUSEN  
EXHIBITION OF BRITISH WAR PAINTINGS AND DRAWINGS

appearance in the east. Subsequently he will begin his western tour by a program at the Better Homes Exposition to be held at Clinton, Iowa, September 16-20. In his demonstration lecture he will use the furnishings exhibited by the home-furnishing merchants of Clinton. In the week beginning September 29 a special Better Homes Institute program will be given at the State Fair of Muskogee, Oklahoma. With the help of several assistants Mr. Crane will hold at least three sessions a day there. From Oklahoma he will go as far south as Hot Springs, Arkansas, with visits later to

Springfield, Missouri, Wichita, Kansas, and other cities of the south.

#### PAST EXHIBITIONS

**A**N active young graphic art society of the far west, The Print Makers of Los Angeles, were represented in the Print Room from May 16 to June 11 by about one hundred exhibits in etching, drypoint, lithography, and block printing both in color and in black and white. Subsequently, June 12 to July 17, there was on view a stimulating, uniformly excellent collec-





THE HOLY FAMILY—BY GIOVANNI ANTONIO BAZZI  
 PAINTINGS LENT BY MR. AND MRS. CYRUS HALL MCCORMICK

tion, formerly shown at the Panama-Pacific Exposition, of prints by contemporary graphic artists of Holland. Of these Dutch prints, which were characterized almost without exception by a conspicuous vitality and an enviable freedom and vigor of handling, four examples by P. Dupont, Germ de Jong, and W. O. J. Nieuwenkamp were acquired for the Art Institute collection. Others are reproduced here, on the cover and on pages 90 and 91.

During the period May 15—June 15 six exhibitions, as previously reported, were held. In the annual exhibition of

American water colors the William H. Tuthill prize of one hundred dollars, offered for a meritorious work in pure water color by a Chicago artist, was awarded to William Clusmann for his picture "Meadow creek."

The summer exhibitions began June 20 with the installation of work by students of the Art Institute School. Drawings and paintings by students in military service were added to the annual exhibition. Etchings and lithographs by Whistler from the Bryan Lathrop collection and paintings from several private collections—the Hutchinson, Kimball,

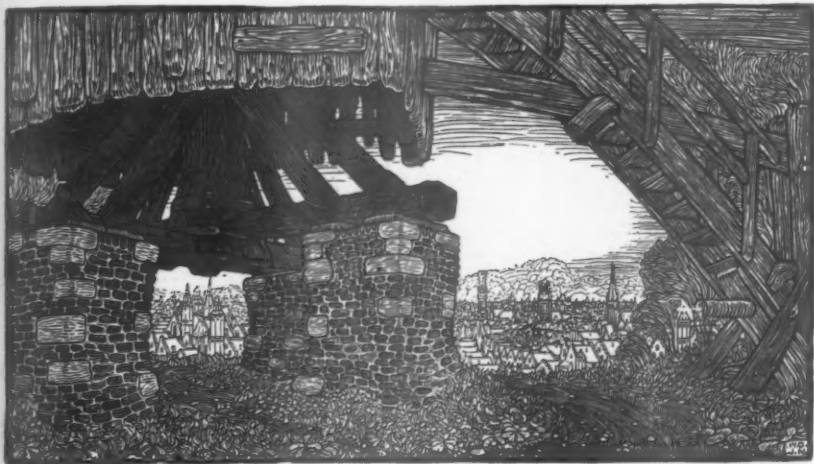


AFTERNOON—LITHOGRAPH BY EDVARD MUNCH  
EXHIBITION OF CONTEMPORARY DUTCH GRAPHIC ART

Lihme, McCormick, Ryerson, and Schulze collections—have been lent, as before, for exhibition until about October 1. These comprise paintings by old and modern masters, many of whom are not represented in the Museum collection, and assure dignity and importance to summer exhibitions.

The war paintings, drawings, and prints by British artists exhibited by the Ministry of Information at London were taken down on August 18. The collection, circulated in this country by the Worcester Art Museum, marks an important step in the development of a national art; for it symbolizes the official recognition of the importance of the artist in the modern state. The British government selected as interpreters and pictorial recorders of the war, not only distinguished, recognized leaders of art in England but artists of all schools, even

the younger radicals. This catholicity of choice prevented academic restrictions being set upon the artist, and the result was a remarkably fine collection of pictures of wide range of subject and great variety of treatment. The men are not specialists in battle pictures (There were no battle scenes like Raffet's, for instance), they are artists who accepted a set theme for the sake of its great spiritual significance. From the Royal Academicians, like George Clausen, Sir John Lavery, and Sir William Orpen, who was represented by one hundred paintings and drawings of unusual force and beauty, to the radicals like C. R. W. Nevinson, motor transport driver, hospital orderly, and "Futurist" who portrayed subjectively the spirit of warfare, there were many types of pictorial historians. Muirhead Bone exhibited twenty-three drawings and prints as a



BRUGES MILL—WOOD ENGRAVING BY W. O. J. NIEUWENKAMP  
EXHIBITION OF CONTEMPORARY DUTCH GRAPHIC ART

splendid graphic record of British activities on the Western Front, on the sea, and in the shipyards at home. James McBey, self-taught, was represented by twenty-six water colors of the expeditions in Palestine and Egypt. Augustus John, President of the National Portrait Society, G. Spencer Pryse, of the Inter-

national Society of Sculptors, Painters, and Gravers, Colin W. Gill, of the Royal Garrison Artillery, whose "Evening after a push" is reproduced on page 93, and Paul Nash were others who helped prove that the official recognition of the artist was a real achievement in British art.

## NOTES

**A**CCESIONS—Among the accessions received by the Museum during the past four months are: original drawing, "Icarus," by Auguste Rodin, the gift of Robert Allerton; four pencil sketches of dogs and a decorative sketch in crayon by Hunt Diederich, gift of The Arts Club; painting, "Clearing up, Long Island Sound," by Edward B. Butler, the gift of the artist; collection of 328 valentines, 28 patchwork quilts, collection of needlework of the Near East

(131 pieces), Bennington door knob, added to Blanxius Collection, the gift of Mrs. Emma B. Hodge; French doll, the gift of Albert Roullier; four pieces of pottery presented to Blanxius Collection, the gift of Dr. F. J. V. Skiff; painting, "Moonlight, French Village," by George H. Bogert, gift of Milton L. Strauss; and four bronze portrait plaques and one silver medal by Theodore Spicer-Simson, purchased from the Augusta Mannheimer Fund.



MAN WITH A CIGARETTE—BY SIR WILLIAM ORPEN. BRITISH WAR EXHIBITION

**MEMORIAL GIFT**—An oil painting by Frederick W. Church has recently been bequeathed to the Art Institute by Mrs. M. Jennette Hamlin, in memory of Mr. and Mrs. Louis Dana Webster.

**SUMMER SCHOOL**—The Summer School of the Art Institute has been well attended this year. In addition to the regular courses there were several special classes. One of these, a course in interior decoration, was given under the direction of Miss Bessie Bennett. It comprised talks on practical home furnishing and excursions to the furniture and design departments of the leading mercantile establishments, craft shops, and textile factories. A course in batiks, of special interest, included the making of designs and their application to different materials as well as the process of dyeing. Twenty members of the Normal

Department received certificates after the six weeks' term of intensive work.

**ALUMNI ASSOCIATION SKETCH CLASS**—The sixth season of the Alumni Association Sketch Class will begin Saturday, October 4 in the studios of the Art Institute School. The class is open to all members, without charge, from 1 until 4 P. M. There will be no instructor, but a good model will be provided by the Association. Any medium may be used. These meetings afford an opportunity for practice and interchange of ideas and promote a fraternal feeling among the members.

**REFECTORY**—The management of the Refectory is now in the hands of Miss Inez S. Willson, a graduate of the Home Economics Department of the University of Wisconsin. Miss Willson has taught Home Economics in the University of Wisconsin and was in Extension work in North Dakota, from which she resigned to accept the appointment with the Art Institute of Chicago.

**OLD PRINTS LENT**—A notable collection of 73 engravings by Schongauer, Durer, and other old masters and four etchings by Claude has been lent to the Art Institute by Mr. and Mrs. Potter Palmer for exhibition until some time in the fall. The engraving reproduced on page 87 is one of the rarest in the collection.

**MUSEUM INSTRUCTION**—Classes in the Museum Instruction Department will be resumed the first week in October.

## LIBRARY NOTES

NO section of the shelves of the Ryerson Library is more frequented by visitors than the alcove where the books on costume are to be found. The most recent accession here comprises a series of exquisitely colored plates of Swiss costume with a paragraph of descriptive text for each plate. Each one of the twenty-two original cantons has its representative, either man or woman, in the quaint, comely raiment of the various sections of the Republic. Every garment, from headdresses of marvelous make to square-buckled shoes and wooden sandals, is pictured. Those who are interested in the study of historical costume or in costume as a means of suggestion for holiday decoration cannot fail to find this volume a source of inspiration.

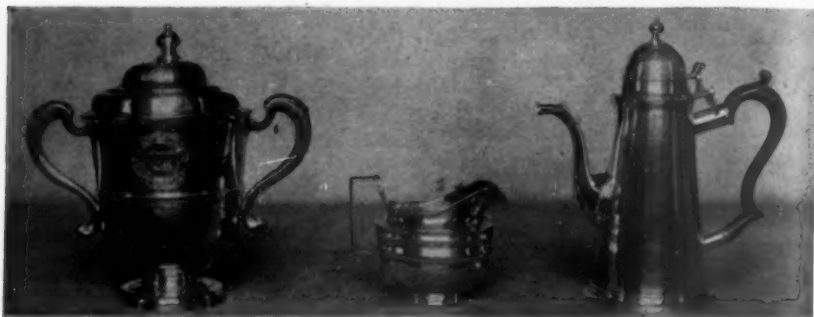
A gift of about 180 books from the library of the late Helen Hyde was received from her sister, Mrs. Edwin F. Gillette, too late for an extended notice.

Of interest among the new accessions in the Photograph and Lantern Slide Department are four Vermeer color prints of paintings in the Metropolitan Museum by Vermeer, Canaletto, Manet, and Lorenzo di Credi, lantern slides and prints of Persian miniatures from Miss Maud Buckingham's collection and of British war paintings and drawings. Of unusual value in the development of the work of the department is Lorado Taft's gift of a lecture on "French sculpture of the nineteenth century" illustrated by seventy slides; for the demand for lectures and descriptive material is greater than the department can supply.



EVENING AFTER A PUSH—BY COLIN W. GILL  
BRITISH WAR EXHIBITION

A new activity in this department is represented by the School Collection, which consists of photographs, color prints, engravings, facsimile manuscripts, and like material, assembled in sets according to subject matter. Some of these, to be used chiefly in the School of the Art Institute, are kept for reference only. The others will circulate among schools in which they can be correlated with the school course. This new collection has been made possible by such gifts as the recent generous one of Morton H. and Alfred K. Eddy, who offer it as a memorial to their father. It affords opportunity for the study of historical costume. Further description of this collection will be given later.



CUP (1711), CREAM JUG (1805), COFFEE POT (1706)  
LOAN EXHIBITION OF ENGLISH AND CONTINENTAL SILVER

## EXHIBITIONS

JULY 1919—MARCH 1920

July-October—Collection of engravings by Schongauer, Durer, and other old masters lent by Mr. and Mrs. Potter Palmer.

Paintings lent from the Hutchinson, Ryerson, McCormick, Kimball, Lihme, Schulze, and Friends of American Art collections.

September 15-19, inclusive—American-made textiles and fabrics exhibited under the auspices of the Art Alliance of America, Central States Division, and the Fashion Art League.

October 7-26, inclusive—(1) Eighteenth Annual Exhibition of Applied Arts.

(2) Twenty-seventh Annual Exhibition by the Chicago Ceramic Art Association.

(3) Paintings by the late Henry Golden Dearth.

November (Dates to be announced)—(1) Books published in Chicago exhibited by the Caxton Club.

(2) Wood engravings by Timothy Cole.

November 6—December 10, inclusive—Thirty-second Annual Exhibition of American Oil paintings and Sculpture.

December (Dates to be announced)—Toys made in America, exhibited by the Art Alliance and the Art Institute.

December 16-31, inclusive—Paintings, sketches and drawings by Lieutenant Jean Julien Lemordant.

December 16, 1919—January 22, 1920, inclusive—(1) Paintings by Bryson Burroughs.

(2) Paintings by Oliver Dennett Grover.

(3) Paintings by Abel Pann.

January 29—March 3, inclusive—Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity.



## LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

## OCTOBER

- 7 Lecture: "Early American homes and their furnishings." Wallace Nutting.
- 10 Lecture: "Greek sculpture, formative influences." Lorado Taft.
- 14 Lecture: "The historical development of the cartoon." T. C. O'Donnell.
- 17 Lecture: "Greek sculpture—prehistoric, archaic." Lorado Taft.
- 21 Lecture: "Rambles in Burgundy." Lorado Taft.
- 24 Lecture: "Phidias and the Parthenon." Lorado Taft.
- 28 Dance mimes: A series of pantomimic dances in costume arranged and danced by Mrs. Jessecia Penn Evans.
- 31 Lecture: "Praxiteles and his contemporaries." Lorado Taft.

## NOVEMBER

- 4 Lecture: "Play and art." Professor Patty S. Hill.
- 7 Lecture: "Hellenistic sculpture." Lorado Taft.
- 11 Concert: By members of the Chicago Symphony Orchestra.
- 14 Lecture: "Greek art in Rome." Lorado Taft.
- 18 Lecture: "The evolution of architecture and the adaptation of the principles of building design to modern conditions." Walter Scott Perry.
- 21 Lecture: "Early Italian sculpture." Lorado Taft.
- 25 Lecture: "Art and design as applied to the home." Walter Scott Perry.
- 28 Thanksgiving Holiday.

## DECEMBER

- 2 Concert: By members of the Chicago Symphony Orchestra.
- 5 Lecture: "Donatello." Lorado Taft.
- 9 Lecture: "The development of American landscape painting." Walter Sargent.
- 12 Lecture: "Michael Angelo." Lorado Taft.
- 16 Lecture: "Music in relation to the arts of design." Thomas Whitney Surette.
- 19 Lecture: "Bernini and the decadence." Lorado Taft.
- 23 Christmas Holiday.
- 30 Christmas Holiday.

## LECTURES ON SCULPTURE

Ten lectures, "Classical and Renaissance sculpture," illustrated by the stereopticon, Friday afternoons at 4 o'clock, beginning October 10. Lorado Taft, sculptor. Titles given above.

## SUNDAY CONCERTS

Concerts will be given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock, from October 12, 1919 to April 25, 1920, inclusive. George Dasch will conduct the orchestra. Admission 10 cents.

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

## OFFICERS OF THE ART INSTITUTE

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Registrar of the School	FANNY J. KENDALL
Head of Museum Instruction Department	MRS. HERMAN J. HALL
Head of Extension Department	ROSS CRANE

**THE ART INSTITUTE OF CHICAGO**—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

**MEMBERSHIP**—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

**THE SCHOOL**—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

**MUSEUM INSTRUCTION**—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

**RYERSON (ART) LIBRARY**—Twelve thousand volumes, 35,000 photographs, and 18,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 8 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

**CATALOGUES**—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c  
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.  
Part I. Oriental and Early Greek Art 25c  
Part II. Early Greek Sculpture 25c  
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c  
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c  
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c  
Catalogue of current exhibitions 5 to 50c

**COLOR PRINTS OF PAINTINGS** belonging to Museum (36 subjects at 33c each, 8c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 224 subjects in one color at 1c each). Illustrated price list on application.

**PERMITS TO COPY** and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

**LUNCH ROOM**—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 8 p. m. Ground floor.

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